



ast marks on the
History of the
One-Page





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LAST WORDS ON THE HISTORY

OF THE

TITLE-PAGE.

4278
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NOTE.—*Only two hundred and sixty copies printed,
each numbered, and type distributed.*

No. 156

**Incipit epistola beati Ieronimi p[ro]p[ter] Pauli-
ni presbiteri de omnibus diuine h[er]e-
tice libris. Capitulū de p[ri]mo.**

Pater ambrosius
tua michi munuscu-
la perferens. dedit
siml[iter] & suauissimas
litteras: que a prin-
cipio amicitias fac-

probare iam fidei et veteris amicitie
p[ro]ferebant. V[er]a t[ame]n illa necessitudo ē-
et xpi gl[ori]a copulata: quā nō utili-
tas rei familiaris. non p[re]sentia tantū
corporis. nō subdola & palpās adulato-
sed dei timor. et diuinarū scripturarū
studia conciliant. Legim[us] in veterib[us]
historijs. quosdā lustrasse pu[n]ctias.
nouos adijisse p[ro]p[ter]os. maria trāsisse:
ut eos quos re libris nquerat. coram
q[ui] viderent. Sic pitagoras menphi-
nicos vates. sic plato egiptum. & archi-
tam tarentinū. eamq[ue] orā ytalie. que
quondā magna grecia dicebat[ur]: labo-
riossime peraguit. ut qui athenis
migrat. & potens. cuiusq[ue] doctrinas
academie gignasias p[ro]sonabāt. fieret
pergrinus atq[ue] discipulus: maleus a-
liena v[er]ecunde discere: q[ui] sua impu-
denter ingereat. Deniq[ue] cum litteras
quali toto orbe fugientes persequitur.
captus a piratis et venūdatus. vran-
no crudelissimo paruit. dudus capti-
uus vind[ict]e et seruus: tamen quia phy-
losophus: maior emente se fuit. ad ex-
cumiuiū. ladeo eloquentie fonte ma-
nantem. de vltimis hispanie galliarū
q[ue] finibus quosdam venisse nobiles
legimus: et quos ad cōtemplationem
sui roma non traxerat. vnius homi-
nis fama perduxit. Habuit illa etas
inaudita omnibus seculis. celebrā-
dumq[ue] miraculum: ut urban tātam

ingressi: aliud extra urbem querebant.
Apolloni[us] siue ille mag[us] ut vulgus
loquitur. siue phis ut pitagorici tra-
dunt. itauit p[ro]p[ter]as. p[ro]t[ra]uit tātalū.
albānos. scythas. massāgetas. opu-
lentissima indie regna penetravit: et
ad egecum lacuissimo phryson amne
trāsmisso puenit ad bragmanas: ut
hyarcam in throno sedente aureo. & de
tātal fonte potantem. inter paucos
discipulos. de natura. de morib[us] ac de
cursu diei & siderū audiret docentem.
Unde p[er] elamitas. babilonios. chalde-
os. mēdos. assirios. parthos. tyros.
phenices. arabes. palestinos. reuer-
sus ad alexandriā. p[er]rexit ad ethio-
piam: ut gignosopistas & famosissi-
mam solis mensam videret i tabulo.
Inuenit ille vir ubiq[ue] quod disceret: &
semper p[ro]ficiens. semper se melior fie-
ret. Scripsit super hoc plenissime odo
poluminibus: phylōstratus.

Quid loquar de seculi hominib[us].
tum apostolus paulus. vas e-
lectionis. et magister gentium. qui de
conscientia tanti in se hospitis loque-
batur. dicens. An experimentum que-
rins eius qui in me loquitur crictus.
post damascum arabiaq[ue] lustratam.
ascendit iherosolimā ut videret petrū
et māsere apud eum diebus quindeti.
Hoc enim misterio ebdomadis et o-
p[ro]d[omi]adis: futur[us] gentium predicator.
instruendus erat. Rursusq[ue] post an-
nos quatuordecim assumpto barna-
ba et tyro. reposuit cum apostolis eu-
angelium: ne forte i vacuum curreret
aut cucurisset. Habet nescio quid la-
tentis energie viue vocis adus: et in
aures discipuli de audoris ore tran-
susa: forte sonat. Unde et eschipes cū
rodi regularet. et legeret illa demōstris.

LAST WORDS ON THE HISTORY OF THE
TITLE-PAGE WITH NOTES ON SOME
COLOPHONS AND TWENTY-SEVEN
FAC-SIMILES OF TITLE-PAGES
BY ALFRED W. POLLARD.



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THE HISTORY OF THE
LIFE OF
JAMES OGLETHORPE
BY
JAMES OGLETHORPE
OF THE CITY OF SAVANNAH



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TO MRS. ELTON
OF WHITESTAUNTON



REFACE.

In 1888 I contributed a short article on the history of the Title-page to the *Century Guild Hobby Horse*, and in 1889 two much longer ones on the same subject, to the *Universal Review*. A little time back I was honoured by a request to lend these scattered notes, but the request (which was accompanied by a promise to read) came from a lover of fine books, and when I looked at the loose leaves in my portfolio I was ashamed to send them. Moreover, no one can work in a great library, like that of the British Museum, without almost daily having brought under his notice fresh facts bearing on any subject which he has in mind. This had happened to me with regard to my investigations into the history of the Title-page. Since my articles were written I had found much that I wanted to say, and several fresh illustrations which I wished to reproduce. The temptation to print a separate pamphlet became irresistible. My two Editors came to my aid and very kindly allowed me to reprint all that I needed of the text, and all the illustrations of my old papers. Twelve illustrations and about half my letterpress now appears for the first time, and with these additions I trust that my slight subject has in this final form received adequate treatment. Probably my promise has long since been forgotten, but in recasting and enlarging my old notes, and investing them with such beauty of type and fresh illustration as I could devise, I have done my best to fulfil it in a manner which should express my gratitude for the kind little compliment which it conveyed.

ALFRED W. POLLARD.

LIST OF BOOKS FROM WHICH ILLUSTRATIONS HAVE BEEN TAKEN.

	To face page
1. Mazarin Bible. (First page. Size of original, 15½ inches by 11.)	
	<i>Frontispiece</i>
2. Sermo ad populum predicabilis. Arnold Therhoernen: Cologne, 1470, 8vo.	14
3. Kalendarium of Joannes Regiomontanus. Bernardus Pictor, etc.: Venice, 1476, fol. (Size of original, 11 inches by 7½.)	14
4. Dyalogus Creaturarum. Gerard Leeu: Gouda, 1480, 4to. (First page of text. Size of original, 11½ inches by 8.)	16
5. Trabisonda istoriata, etc. Venice, 1494, 4to. (First page of text.)	18
6. Diues et Pauper. Wynkyn de Worde: London, 1496, fol. (Size of original, 10½ inches by 7½.)	18
7. Robert the Deuil. Wynkyn de Worde: London, 4to.	18
8. Les Faitz et prouesses de Jourdain de blaues. Michel le Noir: Paris, 1520, fol. (Size of original, 10½ inches by 7.)	22
9. Le Liure de Matheolus. Antoine Vérard: Paris, 1492, fol. (Size of original, 10 inches by 7.)	22
10. Le recueil des hystoires troyennes. Jacques Maillet: Lyon, 1494, fol. (Size of original, 10 inches by 7½.)	22
11. La mer des hystoires. Antoine Vérard: Paris, fol. (Size of original, 16 inches by 11.)	22
12. Lucidario. A. Miscomini: Firenze, 1494, 8vo.	24
13. Pistole di Luca de Pulci. (Florence? 1500?)	24
14. La Lettera dell isole che ha trouato nuouamente il Re dispagna.	24
15. Missale Romanum. Lucantonio Giunta: Venice, 1501, 8vo.	24
16. Missale Romanum. Lucantonio Giunta: Venice, 1509, 4to.	24
17. Q. Horatii Flacci poemata omnia. Aldus: Venice, 1519, 8vo.	26
18. Le grant blason de faulses amours. P. Mareschal: Lyons, 1497, 8vo.	28
19. Meditationes beati Bernardi. A. Caillaut: Paris, ca. 1490, 4to.	28
20. Simplicius on the Categories of Aristotle. Z. Kalliergos for N. Blastos: Venice, 1499, fol.	28
21. Horæ beatæ Mariæ virginis. Simon Vostre: Paris, 1507, 8vo.	28
22. Translation de l' epistre du Roy. R. Estienne: Paris, 1543, 8vo.	30
23. Devises Heroiques. Par. M. Claude Paradin. J. de Tournes: Lyon, 1557, 8vo.	30
24. The Countesse of Pembroke's Arcadia. W. Ponsonby: London, 1598, fol. (Size of original, 10½ inches by 7.)	32
25. Certaine Miscellany Works of The Right Honourable Francis Lo. Verulam. I. Hauiland for H. Robinson: London, 1629, 4to.	34
26. La suite du Menteur. A. de Sommaville: Paris, 1645, 4to.	34
27. The Vicar of Wakefield. B. Collins, Salisbury for F. Newbery, London, 1766, 12mo.	36



LAST WORDS ON THE HISTORY OF THE TITLE-PAGE.

In the year 1650 was born John Bagford. His father apprenticed him to a shoemaker, but Nature had destined him to be at once the minister and scourge of bookmen, and to this end it was necessary for the lad to leave his last and seek a living as a caterer for the libraries of great men. He served his patrons honestly and well. His most embittered biographers do justice to the untiring zeal which made him take walking tours through Holland and Germany in search of bargains, and so little profit did he make from his business, that it was only a nomination to the Charterhouse that saved his old age from actual destitution. He was one of the resuscitators of the Society of Antiquaries; he made a priceless collection of old ballads; and his contemporaries, when he died in 1716, paid elaborate compliments to his memory. Yet that memory has ever since been execrated; and the justice of the execration, whatever pleas in mitigation may be put forward, is on the whole indisputable. When the name of John Bagford is mentioned book-lovers hiss through their teeth the word Biblioclast, and in that mysterious expression lies the secret of his misdoing. "He spent his life," says his latest biographer, with terrible judiciality, "in collecting materials for a history of printing which he was quite incompetent to write." His materials were fragments, chiefly title-pages, cut or torn from early printed books, and it is a moderate estimate which places the number of them at about five-and-twenty thousand. About ten thousand of these are pasted into nine large folio volumes which have for many years belonged to the Department of Printed Books in the British Museum; the rest, until quite lately, formed part of the one hundred and ninety-eight volumes of Bagford's Remains in the Harleian Collection in the Department of Manuscripts of the same institution. In this melancholy yet profoundly interesting series, were to be found not only title-pages, but specimens of Chinese and other papers, fragments of rare bindings, engravings, initial letters, publishers' marks, literary correspondence, and lives of the early English printers in Bagford's manuscript. By agreement, sanctioned by the Principal Librarian, between

the Keepers of the two Departments, the manuscript portion of this motley collection has recently been severed from the rest, and all the printed matter has been at last united to the nine great volumes already mentioned in the Department of Printed Books. To reduce this now enormous collection of printed fragments to some kind of order, to arrange the title-pages by places and dates, to sort out and classify the printers' devices, to collect together initial letters and head-pieces, to identify and name the specimens of the types of the earliest printers—all this would be a delightful task, but one unhappily which must be postponed to the Greek Kalends in a library which numbers annually nearly two hundred thousand readers, for whose behoof the largest catalogue in the world is now being laboriously seen through the press. Till the Greek Kalends arrive all that can be done is for the general character of the contents of the various volumes to be investigated, and the chief rarities noted down, and upon the results of such an examination must depend the degree of severity which should be thrown into the condemnation with which Bagford is visited.

In the large folio volumes which have been for some time reckoned among the Printed Books at the Museum, the title-pages have already been to a considerable extent arranged in rough chronological order under the towns at which they were printed. A glance through some of these volumes may incline the student to take a lenient view of their collector's conduct. Books are always books, but if any are to be selected for mutilation it would be hard to make a better choice than works of Dutch and German theology. Even the first volume of English relics awakes no ferocious indignation, though it contains spoils from Florio's "Montaigne," from Wither's "Fidelia," from Cotgrave's Dictionary, and from the "Declaration of Popish Imposture," this last a work which we know that Shakespeare read and haply in the very copy from which the title has been thus ruthlessly torn. But when we turn to the folio lettered—1600, and to the smaller volumes which used to be reckoned among the Museum Manuscripts, the case against Bagford grows blacker. Investigation discloses endless title-pages of the rare productions of early printers, French, English, and German, all mingled together in unadmirable confusion. Now we light

on the fragments of an English Interlude, now on woodcuts taken from the Lyons Terence of 1493; Wynkyn de Worde is not spared, and at last hopes and fears alike attain their consummation in the discovery of pages in the types of Caxton, of Machlinia, yea and of the Mazarin Bible itself. But for one possible and saving plea, to say this would be to acquiesce in the strongest denunciations that have been launched at Bagford's unlucky head, and there would be nothing left but a mournful wonder that in days when old books were so cheap that a needy book-agent could afford to deal as he would with more than twenty thousand of them, such priceless opportunities should have been used for destruction rather than preservation. The very enormity, however, of the offence suggests a doubt. It is pleasant for a moment to indulge the hope that the books from which Bagford made his collection were themselves mere fragments, from which he rescued the best leaves. If this were really the case his conduct might appear even commendable. In the absence of photographic facsimiles such a collection was really almost a necessary foundation to a history of printing, if this were to be written as the work of a single man; and if the collection were made without damage to any perfect book, surely Bagford did well rather than ill. But unfortunately for this theory there is one damning piece of evidence against Bagford's moral character, which must be held quite decisive. *He cut the margins of the leaves he preserved, often close round the edge of the text;* and the man who would do this, would do anything. Honoured in dishonour, as a Biblioclast John Bagford takes the first place in Mr. Blades's *Enemies of Books*, and as a biblioclast and enemy of books his name must be handed down to posterity, despite the extreme interest of the collections which his wickedness has preserved for our use.

If there be any reader of this pamphlet possessed of a little learned leisure, it is suggested to him that it might be employed to many worse purposes than in working at this vast collection of Bagford's, and ascertaining if no useful results can be extracted from the materials so laboriously amassed. The hope of inspiring such an enterprise must be one excuse for this little preliminary dissertation on the earliest and greatest of Biblioclasts. But this brief descrip-

tion of Bagford's great collection will have served another purpose if it has in any way kindled the reader's imagination, or suggested the thought that the title-page, in the early days of printing, must have possessed attractions very greatly superior to those of its modern successor. Thirty thousand title-pages of books printed any time within the last hundred years would form a collection almost uniquely uninteresting. It would serve no purpose, save that of a singularly cumbrous catalogue, and in point of beauty would be greatly inferior to a good collection of postage stamps. But in Bagford's collection it is hardly possible to turn over even two or three leaves without having the attention arrested by some point of beauty or interest in the title-pages they contain, and it is the special object of the present pamphlet to point out the many different ways in which the early printers made their books attractive to purchasers by lavishing on their title-pages beauties of which modern publishers are entirely neglectful. At the very outset, however, of our inquiry we are met with the singular fact that for fully fifteen years after the publication of the first completed book the title-page had no existence. Had this not been the case reams of bibliographical learning would never have seen the light, and the history of printing by losing all its present obscurity would have lost, at a fair guess, at least half of its fascinating interest. Even when books were written instead of printed it is surprising that the title-page should never have been invented; but the monks were presumably economical, and refused to devote a whole leaf of good paper or parchment to information which could be given in three or four lines. Hence the most communicative of manuscripts at the outset only acquaint us with their contents by means of a head-line or rubricated paragraph on the top of the first page in which the words *Incipit*, *Cy commence*, *Incomincia* or *Hier begynneth* are followed by the title of the work, and any information as to its author, commentator, or translator which the scribe might be pleased to impart. Now to the earliest printers the scribe was for a long time as a law; they cut their types to imitate the current handwriting of the day, and were slow to break away from any of the customs of their predecessors. It was this spirit of humility which led to the paucity of printed information as to the contents of a volume. For

many years after the invention of printing the ornamentation of a book was regarded as a separate art, the province of the "rubricator," who drew the initial letters at the beginning of chapters, inserted paragraph marks in blue or vermillion in appropriate places, and as often as not, was intrusted with the further task of writing the head-titles as well. Thus it is often from the rubricator, and not from the printer, that we obtain important information as to the date of an early printed book. It is the rubricator of a copy of the famous "Mazarin" Bible who tells us that he finished his task upon both volumes in August, 1456, and thus furnishes a date from which to work back to that of their publication. It is the rubricator, again, of the scarcely less famous "36-line" Bible—that great *crux* of bibliography which disputes with the 42-line or "Mazarin" edition above mentioned the right to be called the first printed book—who inserts in the copy now at the *Bibliothèque Nationale* at Paris the date 1461, to which, for other reasons, the edition is so often assigned. It is the rubricator of yet another Bible, that printed by Johann Mentel and Heinrich Eggestein at Strasburg, who dates the first volume 1460 and the second 1461. These dates are only useful as giving us the latest years in which the books in which they are inserted could have left the printers' hands, but even this is more than the printers tell us themselves. Curiously enough we have traces left of an original determination on the part of the printers of two of the very earliest books to supersede the rubricators as well as the ordinary scribes. In some copies of the Mazarin Bible the first few pages, and in some copies a few pages after leaf 128, instead of forty-two have only forty lines in a column. In these pages the head-lines are not filled in by hand but printed in red ink. Again, in the Mentz Psalter of 1457 the great initial letters are engraved and not drawn by hand, and the red and blue with which they are coloured were probably printed with them. But in many towns the rubricators or "miniatores" formed a guild or corporation by themselves, and it was doubtless by the fear of exciting their hostility that the early printers were induced for a time to abandon the attempt to supply the decoration of their own books.

The contest between the champions of the 36-line and

42-line Bibles is yet far from being decided. The claims of the former to priority appear to be steadily gaining ground, and the old theory, adopted by Hain, which regarded the entire work as printed in or about the year 1461 by Albrecht Pfister of Bamberg, is now discredited. The types used for the Bible were undoubtedly in possession of this printer in the year named, but we find them used also in 1454 for printing part of an indulgence issued in that year, and the improbability of two great Bibles being printed simultaneously during the years 1450-55 has led some bibliographers to date the whole of the 36-line Bible as early as 1450. A more conservative view is deduced from the facts (1) that the earlier sheets show traces of less skilled work than the rest of the book, and (2) that in preparing the text of all but these first few sheets, the editor of the 36-line Bible appears to have worked with a copy of the rival edition in front of him. According to this view the 36-line Bible, though the first begun, was laid aside by Gutenberg in favour of the 42-line Bible, which he undertook in conjunction with Fust as his partner. The terms of his agreement with Fust appear to have mortgaged to the latter only the type specially cast for their enterprise, and when in November, 1455, Fust took a usurer's advantage of the unlucky inventor, Gutenberg may have saved his old types from the wreck, and either by himself or in conjunction with Pfister have set about the completion of his original edition. So much by way of defence if we venture provisionally to describe the accompanying illustration as the first page of the first printed book. It is taken from a copy of the 42-line Bible in which the opening leaves contain the full number of lines, and the rubric, as in all similar copies, is filled in by hand and not printed. Title of any kind to the whole book there is here none. All that the scribe tells us is *Incipit epistola sancti Jeronimi ad Paulinum presbiterum de omnibus diuine historie libris*—Here begins the epistle of S. Jerome to Paulinus the presbyter, upon all the books of the divine narrative; a mere heading to a chapter not the title of a book. When S. Jerome's epistle is finished we find a chapter-heading to Genesis: *Incipit liber bresith quem nos genesim dicimus*: and so the book proceeds, until it comes to an end with the final *Amen* of the Apocalypse. The reader is still left in

ignorance as to where, when, and by whom the two handsome volumes were printed, and is not even told in so many words that they constitute a Bible. Strange as this reticence seems to us, it had been the rule, rather than the exception, throughout the ages of literature in manuscript. When books were few and costly, there was the less need for description, and a label on the upper cover answered all purposes even in a large library. Whatever other interests our mediæval forefathers may have possessed, for bibliography they cared nothing. Hence the indifference of the scribes to assigning literary works to their authors, an indifference which has left so fine a field for disputatious investigation to modern antiquaries. Hence the bald descriptions of the contents of manuscripts; hence above all the usual absolute self-effacement of the scribes, who in their modesty could not conceive that the date and place of transcription and the name of the writer could be of any possible interest to readers or purchasers. But to this indifference and to this modesty or carelessness a little search will soon find exceptions. Thus at the beginning of Cotton MS., Nero D. VIII., we find this very fairly full account of Geoffrey of Monmouth's *Historia Britonum*: *Incipit prologus Gaufridus monumtensis ad Robertum comitem claudiocestrie in historiam de regibus majoris britanie que nunc anglia dicitur. Quam historiam idem Gaufridus nuper transtulit de britannico in latinum*: and the information is repeated at the end of the book in a slightly abridged form. Still more to our purpose is the final paragraph of the Harley MS. 4123, which reads: *Explicit hystoria de gestis regum britanie quam Bruti appellamus quam scripsit Albertus filius Johannis Alberti presbyter de Dyst. Orate pro eo omnes quicunque hanc hystoriam studiose inspexeritis perlegendo. Finito libro anno a natiuitate domini 1300. 49 [i.e. 1349] mensis decembris In vigilia lucie virginis*. Here Geoffrey of Monmouth is rather ignored, but we have the name of the writer of the manuscript, with his request for his readers' prayers, and the date when his transcript was finished. To the scribe it was natural to give such information rather at the end than at the beginning of his labours, and hence to the paragraph which contains it has been assigned the name *colophon*, from the Greek *κολοφών*, "a summit, top, finishing," of which Strabo gives the

delightful explanation that the word is derived from the Greek town Colophon in Ionia, whose cavalry were so excellent that they always brought a contest to a triumphant end. However this may be, Plato in more than one place speaks of putting a colophon to an argument, and in this sense of a finishing stroke the word has long been used for the final paragraph in which scribe or printer triumphantly recorded the completion of his task.

As we have seen, in the earliest printed Bibles the colophon is conspicuous by its absence, nor did its use in printed books ever become universal. But in the Mentz Psalter of 1457 we have the first instance of its appearance, which we proceed to quote in full:

Presens psalmorum [sic for psalmorum!] codex venustate capitalium decoratus Rubricationibusque sufficienter distinctus, Adinuentione artificiosa imprimendi ac caracterizandi absque calami vlla exaratione sic effigiatus, Et ad eusebiam dei industrie est consummatus, Per Johannem fust ciuem moguntinum, Et Petrum Schoffer de Gernszheim Anno dñi Millesimo cccclvii. In vigilia Assumptionis.

The Latin of the fifteenth-century printers is often difficult to translate neatly, and this first colophon with its pompous and outlandish phraseology (worthy of Richard de Bury himself) makes but a bad beginning. Why *codex* was used instead of *liber*, whether the preposition in *adinuentione* should be pressed, and what were the exact shades of meaning intended by *distinctus* and *effigiatus* the present translator is uncertain, but the passage may be roughly rendered as follows:

"The present book of Psalms, adorned with beauty of capitals, and sufficiently marked out with rubrics, has been thus fashioned by an ingenious invention of printing and stamping, and to the worship of God diligently brought to completion by Johann Fust, a citizen of Mentz, and Peter Schoffer of Gernsheim, in the year of our Lord 1457, on the vigil of the Feast of the Assumption."

"The beauty of capitals" of course refers to the great initial letters already mentioned as in this edition of the Psalter being printed in red and blue, instead of blank spaces

being left in which illuminators should fill them in by hand. Despite its bad Latin this first of colophons, with its pride in good workmanship, its piety, and its commendable explicitness as to names and the date of publication, may fairly claim to be reckoned as a model of what a colophon should be. It has been the fashion, however, to contrast it unfavourably with its immediate successor, the colophon to the *Catholicon*, or Latin Dictionary, of Joannes Balbus, printed at Mentz in 1460, probably, though not certainly, by Gutenberg:

*Altissimi presidio cuius nutu infantium lingue fiunt
deserte, Quique numero sepe paruulis reuelat quod
sapientibus celat, hic liber egregius Catholicon, dominice
incarnationis annis mcccclx., Alma in urbe maguntina
nacionis inclite germanice, Quam dei clemencia tam
alto ingenii lumine, donoque gratuito, ceteris terrarum
nacionibus preferre, illustrareque dignatus est, Non
calami, stili, aut penne suffragio, sed mira patronarum
formarumque concordia proporcione et modulo, impres-
sus atque confectus est.*

*Hinc tibi sancte pater nato cum flamine sacro
Laus et honor domino trino tribuatur et uno
Ecclesie laude libro hoc catholice plaude
Qui laudare piam semper non lingue mariam.*

"By the help of the Most High at Whose will the tongues of infants become eloquent, and Who oftentimes reveals to the poor in rank that which He hides from the wise, this noble book, the *Catholicon*, in the year of our Lord's Incarnation 1460, in the bounteous town of Mentz of the renowned German nation, which the clemency of God has deigned to prefer and render illustrious above all other nations of the earth by so high a light of intellect and free gift, without help of reed, stile, or pen, but by the wondrous agreement, proportion and harmony of punches and types has been printed and finished."

Here there is both piety and patriotism in abundance, but just the explicit information as to the printer's name which would have been useful, is too studiously withheld.

What we may call the doxology of the *Catholicon* colophon represents the first of a long succession of colophons wholly

or partly in verse. Sometimes the printer, or if he were unlearned, the scholar employed as his reader, managed to fit into metre all the details he desired to give as to the where, when and how the book was produced ; at others the praises of the art of printing, or of the skill and enterprise of the printer, or of the genius of the author, were sung in verse, and the more humdrum information appended in plain prose. John of Speyer, who introduced printing into Venice, and his brother Vindelinus or Wendelin, who succeeded him, were peculiarly clever at these colophons in verse. Here is the colophon from John's first book, the *Epistolæ Familiares* of Cicero, printed in 1469.

*Primus in Adriaca formis impressit aenis
Urbe libros Spira genitus de stirpe Joannes.
In reliquis sit quanta, vides, spes, lector, habenda
Quom labor hic primus calami superaverit artem ?*

If these things are done in the green tree, what shall be done in the dry? Alas, for John of Speyer there was to be no opportunity of showing. The next year he was cut off by death, and his brother Wendelin, who completed the edition of the *De Civitate Dei* on which John had been engaged, announced his decease and his own continuance of the business, on this fashion :

*Qui docuit Venctos exscribi posse Joannes
Mense fere trino centena volumina Plini
Et totidem magni Ciceronis Spira libellos,
Ceperat Aureli, subita sed morte peremptus
Non potuit ceptum Venetis finire volumen.
Vindelinus adest, ejusdem frater, et arte
Non minor : Adriacae morabitur urbe.*

The colophon to the first of the two editions of Cicero's Letters has already been given. That to the second boasts of the generous usury with which the Germans who had been wont to carry off manuscripts from Italy were now repaying the loan.

*Hesperiae quondam Germanus quisque libellos
Abstulit : en plures ipse daturus adest.
Namque vir ingenio mirandus et arte Joannes
Exscribi docuit clarius aere libros.
Spira favet Venetis : quarto nam mense peregit
Hoc tercentenum bis Ciceronis opus.*

The distributive numerals in the last two colophons are a little confusing, but we may safely follow Mr. Horatio

Brown's interpretation. According to this, the first edition of the Epistles and the edition of Pliny consisted of one hundred volumes each, and were followed at an interval of three months by a second edition of the Epistles consisting of two issues of three hundred volumes each, the printing off of which was spread over four months. The colophon of the Pliny also deserves quotation, as it puts the case for the superiority of print over manuscript very neatly:

*Quem' modo tam rarum cupiens uix lector haberet,
 Quique etiam fractus pene legendus eram,
 Restituit Venetis me nuper Spira Iohannes,
 Exscripsitque libros aere notante meos.
 Fessa manus quondam, moneo, calamusque quiescat.
 Namque labor studio cessit, et ingenio.*

More copies and better copies by the new process, so the hand of the copyist need be tired no more, and his pen may rest from its labours, for skill has once more gained a victory over toil.

John's brother, Vindelinius de Spira, delighted most to sing of the accuracy of his editions. Thus, in the colophon to an edition of Bartolus de Saxoferrato on the Digests of Justinian, he says :

*Si correctæ voles digesta evolvere legum,
 Hec eme, quæ nulla carpere parte potes.
 Perlege : non parvo sunt emendata labore.
 Nil nisi correctum vendere Spira jubet.*

And elsewhere he bases his claim to praise not on the quantity of his work, but on its excellence :

*Nec vero tantum quia multa volumina, quantum
 Quod perpulchra simul optimaque exhibeat.*

If we turn now from Venice to Rome we may take as our example of a witty colophon this, in which Ulric Han puns on the two meanings of the Latinized form of his name :

*Anser Tarpeii, custos Iovis, unde quod alis
 Constrepes ? Gallus decidit. Ultor adest.
 Udalricus Gallus, ne quem poscantur in usum
 Edocuit pennis nil opus esse tuis.
 Imprimat ille die quantum non scribitur anno.
 Ingenio haud noceas : omnia vincit homo.*

The geese who claim descendant from those who saved the Capitol from the Gauls need fear no more for their feathers, for the cock Ulric Gallus will supply a potent substitute for pens.

From Milan we may take an example of a mixed colophon in the metrical part of which are sung the praises of our old friend Æsop, while the prose gives the place and date of publication :

*Si placet hybernas libris tibi fallere noctes,
Non alium queras : ipse satisfaciam.
Esopi invenies et dicta et facta legendo :
Que risum mesto cuique mouere queant.
Et qui me e greco voluit fecisse latinum
Doctus erat. lege me. non tibi uilis ero.*

*Impressit M[edio]l[an]i Antonius Zarotus parmensis
mcccclxiii.*

The colophons to the first books printed in France are not very interesting, though they show great enthusiasm for the art, and make most complimentary reference to the three Germans, Ulric Gering and his fellows, who introduced printing into Paris. In England our early printers were not learned, and these verses from Theodoric Rood's edition of the Epistles of Phalaris (Oxford, 1485) form the only metrical colophon we can offer as a specimen from an English printed book.

*Hoc Theodoricus Rood quem Collonia misit
Sanguine Germanus nobile pressit opus,
Anteque sibi socius Thomas fuit Anglicus Hunte.
Dii dent ut Venetos exsuperare queant.
Quam Jenson Venetos docuit vir Gallicus artem
Ingenio didicit terra Britannia suo.
Caelatos Veneti nobis transmittere libros
Cedite : nos aliis vendimus o Veneti.*

The attitude here adopted towards the Venetian press is one of hopeless admiration, tempered by a sturdy McKinleyism. But had Rood got hold of the *Decor Puellarum* with the misprint 1461 for 1471, that he here attributes to Jenson the priority of printing in Venice which rightly belonged to John of Speyer?

Most of the colophons at which we have been looking are printed like the rest of the text, but at a very early date Peter Schoeffer and other printers learnt to give them distinction by the use of red ink, and it was in connection with the colophon that the printer's device or trademark, as to which we shall have much to say later on, first came into use. Sometimes it was placed so as to separate the colophon from the text, sometimes it followed the colophon, and some-

times superseded it, the device itself serving as an indication of where the book was to be purchased. In any position the device was sure to be decorative and effective, and long after the introduction of the title-page it maintained its position as an appropriate ornament to the end of a book.

We have touched briefly upon the historical, the literary and artistic interest with which colophons could be invested, and there is some danger lest in our admiration for all this we should forget the cardinal fact of the supreme inconvenience of the colophon as a means of conveying needful information. We open a book printed by Nicolas Jenson, find at the top of the first page: [*C*]um multi ex Romanis etiam consularis dignitatis viri, etc., etc., and are plunged at once into a lengthy historical work, which we may or may not be able to identify for ourselves. When we turn to the end of the volume a double explanation is offered us; the first, according to the pleasant old custom, in verse, the second in prose.

*Historias veteres peregrinaque gesta reuoluo
Iustinus, lege me: sum trogus ipse brevis.
Me gallus ueneta Jenson Nicolaus in urbe
Formauit Mauro principe Christophoro.*

*Justini historici clarissimi in Trogi Pompeii historias liber
xliiii feliciter explicit mcccclxx.*

From this we learn that the work is the abridgment by Justinus of the Histories of Trogus Pompeius, and that it was printed in Venice by Nicolas Jenson, a Frenchman, in the year 1470, when Cristoforo Mauro was doge. Here we have information in plenty, but to be obliged to turn to the end of a book to know its subject was intolerable, and the marvel is that it was not sooner felt to be so. It is true that the illuminator made things slightly better. Thus anyone who visits the King's Library in the British Museum may see there, in one of the showcases reserved for especially fine books, a copy of this very edition of which we have been speaking, to the first page of which has been added, not only a fine illuminated initial and a pretty border, but also at least a chapter-heading in beautiful letters of gold, reading *Justini Historici clarissimi in Pompeii Trogi historias proemium incipit*. But this is not the case with the Museum's second copy, and though all early printed books were intended to be

rubricated after purchase, just as all French novels are intended to be bound after purchase, the theory was as seldom carried into practice in the one case, as it is in the other. It is hard to understand how the first printers, who had introduced so mighty a revolution in the art of multiplying books, hesitated for so long over so simple and so sorely needed a reform as the introduction of the title-page. For it is not as if the idea were never brought under their notice. In the very year in which Jenson issued his *Justinus*, Arnold Therhoernen printed at Cologne a "Sermon preachable on the feast of the Presentation of the most Blessed Virgin," in which he introduced not only the practice of numbering leaves (he numbered them, by the way, not at the right-hand top corner, but halfway down the right-hand margin), but also this first adumbration of a title-page, which is here reproduced in all its simplicity. Three years later, as Mr. Gordon Duff has been kind enough to point out to me, a very similar one was set up by Conrad Fyner of Esslingen, which reads (save for abbreviations):

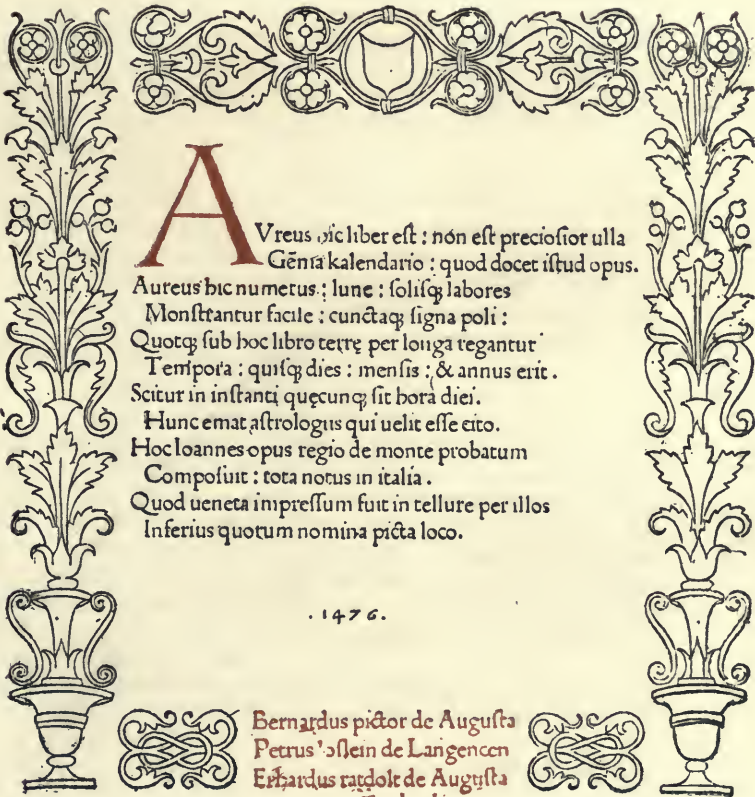
*Tractatulus compendiosus per modum dyalogi timidis
ac deuotis uiris editus Instruens non plus curam
de pullis et carnibus habere suillis quam quo modo
uerus deus et homo qui in celis est digne tractetur.
Ostendens insuper etiam salubres manuductiones quibus
minus dispositus magis abilitetur, etc.*

At the end of the book is the more compendious colophon:

*Explicit exhortacio de celebracione misse per modum
dyalogi inter pontificem et sacerdotem. Anno lxx3 etc.*

but though the title-page is somewhat defective the absence of any *Here Begins* marks it out as a true one and no impostor. Once more, three years later in 1476, there was printed at Venice simultaneously in Latin, Italian and German, an absolutely perfect and complete title-page, giving place and date of publication and the names of its printers, with no other peculiarity than the fact of the contents of the book being stated in verse instead of prose. Of the title-page of this "golden book," this "gem of gems" of a Calendar, with its admirable precision and graceful woodcut border, it is a pleasure to be able to give a reproduction. It is certainly pretty to look on, yet although it is probable that in its three languages the book whose attractiveness it enhanced must

Secundo ad populū predicabilis. In festo p̄senta-
 tionis. Beatissime marie semper virginis nos-
 triter cum magna diligēcia. ad communem vsum
 multoz sacerdotū p̄fectim cū ratorū collectus. Et
 idcirco per impressiōē multiplicatus sub hoc ar-
 rente. Anno dñm M^o CCC^o. lxx^o. Cuius quidem
 collectionis atq; etiam multiplicatiōis eius nō
 p̄cipiendenda ratio si placet. videri poteret. In
 folij latere sequenti



AVreus sic liber est : non est preciosior ulla
Gēta kalendario : quod docet istud opus.

Aureus hic numetus : lune : solisq; labores
Monstantur facile : cunctaq; signa poli :
Quotq; sub hoc libro terre per longa tegantur
Tempora : quisq; dies : mensis : & annus erit .
Scitur in instanti quęcunq; sit hora diei .
Hunc emat astrologus qui uelit esse cito .
Hoc Ioannes opus regio de monte probatum
Composuit : tota notus in italia .
Quod ueneta in pressum fuit in tellure per illos
Inferius quorum nomina picta loco .

. 1476 .

Bernardus pictor de Augusta
Petrus 'slein de Langencen
Erhardus radolt de Augusta

have travelled over the greater part of Europe, the fact remains that it found no imitators. As far as is known the title-page was not invented until 1470, and though between 1470 and 1476 it is possible that there may have been some few others besides that printed by Conrad Fyner in 1473, the utmost efforts have failed to find one. Between 1480 and 1490 what may be called the "label" title-page creeps into existence—the shortest possible title of the book printed at the top of a blank page. But a full title-page, like that adopted this one time by Ratdolt and his fellows, will hardly be found again until nearly the end of the century, and did not become common until as late as 1520. So slow was the rate at which a simple but most useful innovation, found acceptance.

Of this rather perverse conservatism the history of the title-page in England affords a striking example. In one of the books printed in London by Machlinia soon after 1480, a treatise on the plague by Canutus Bishop of Aarhus, we find the following "label" title-page:

*A passing gode lityll boke necessarye &
behouefull agenst the Pestilens.*

From London to Westminster is no great distance; but Machlinia's example was never followed by Caxton, who, though one of the most chatty and communicative of printers preferred to tell his readers the name of his book and the date of its printing, at the beginning or end of prologue, table of contents, text or epilogue, anywhere in fact rather than on an otherwise blank first page. Thus in his *Mirror of the World* we obtain most information from the table of contents, which is headed:

*Here begynneth the table of the rubrices of the presente
volume named the Mirrour of the World or Thymage
of the same.*

And in his "Gower" this is the place chosen for his paragraph title.

[T] *His book is intituled confessio amantis, that is to saye
in Englyshe the confessyon of the louer maad and com-
pyled by Fohan Gower squyer borne in walys.*

In the first edition of the "Dictes and Sayings of the Philosophers" (the first book of which we can say with certainty that it was printed in England) all this is reserved for the beginning of the epilogue, which runs:

[H] *Ere endeth the book named the dictes or sayengis of the philosophres empyrnted by me William Caxton at Westmestre the yere of our lord m.cccc.lxxvij. whiche book is late translated out of ffrenshe, etc.*

In all extant copies save one this is the only place in the book where such details are given, but apparently Caxton felt that he had supplied his information where nobody would look for it, and so in some copies (of which one owned by Earl Spencer is the sole survivor) he placed a colophon at the end of the epilogue as well. This runs:

Thus endeth this book of the dyctes and notable wyse sayenges of the phylosophers late translated and drawen out of frenshe into our englyshe tonge by my forsaide lord Therle of Ryuers and lord Skales and by hys comandement sette in forme and empyrnted in this manere as ye maye here in this booke see. Whiche was fynsshed the xviiij day of the moneth of Nouember in the seuenteenth yere of the regne of Kyng Edward the fourth.

Thus we see that there was no peevish desire on Caxton's part to withhold information, but that he never became alive to the inconvenience inflicted on the reader by being compelled to grope about in three or four different places before he could be sure that he had obtained all the details about the name and authorship of the book before him which were contained within its covers. The title-page makes its reappearance in England in one of the earliest works printed by Wynkyn de Worde, Caxton's apprentice, after his master's death. This is *The Chastising of God's Children*, an anonymous work of a fourteenth-century author, which was issued from the press about the end of the year 1491. Printed in the centre of the first page of this work is this three-line paragraph:—

¶ *The prouffitable boke for manes soule | And right comfortable to the body | and specyally in aduersitee & tribulacyon | which boke is called The Chastysynge of goddes Chyldern.*

Over ninety works had been printed by Caxton when this work appeared. The text of the book is printed in the last of the six types which he used, but these three lines of title are of a different character, which appears in conjunction

¶ Dialogus creaturæ nō optime moralizatus: omni materiæ moralis
cōdo nō applicabil: ad laudē dei & edificationē hoīū. Incipit feliciter



De sole & luna Dialogus primus

¶ Et si secundum philosophum oculi
mundi, fecunditas dei, pulchritudo
celi, mensura temporum, virtus et
origo omnium nascentium, domini
planetarum, virtus et perfectio om-
nium stellarum ¶ Luna vero ut dicit
Imbrosius in eam erant et deo et noc-
tro, mare totius humoris et minis-
tra, mensura temporum, domini-
erix maris, immutatrix aeris et tem-



with this type, No. 6, in three other books, and was the first used by Wynkyn de Worde. Caxton died in 1491, and we may safely accept the conjecture of Mr. Blades that for all these four works the apprentice and not the master was responsible. For Caxton was in many ways a conservative, and having done without title-pages for fifteen years, was not likely to have altered his practice in the last few months of his life. After his death title-pages came slowly into use, English practice, as usual, lagging some ten years behind continental usage.

So far we have been engaged in tracing the history of the title-page in its most rudimentary form, as a mere label or separately printed paragraph. In the rest of this pamphlet we have to consider the various methods adopted for its ornamentation. But here we find a fresh obstacle in our way. If we turn back to our illustration from the first page of the Mazarin Bible, we find that it is adorned with a graceful border of birds and flowers painted by hand. This custom of ornamenting the first page of the text with beautiful illuminations continued until the beginning of the sixteenth century. But as time went on printers became less willing to be dependent on the services of illuminators, and several books have come down to us from about the year 1480 and onwards, in which the first page of text is surrounded by a woodcut or engraved border printed with the letterpress. This is the case, for instance, with Theodoric Rood's edition of the Latin *Exposition of the Lamentations of Jeremiah*, printed at Oxford in 1482, and I have noticed the same feature in several books printed about this time at Augsburg and in the Low Countries, from one of which last, a *Dyalogus Creaturarum*, printed by Gerard Leeu in 1480, our illustration is taken. The woodcut of the sun and moon, which forms part of the decoration of this page, is an example of a further danger. Among the subdivisions of book-producers the *miniatores*, or vignette-makers, artists able to design and paint subjects, occupied an important place. In early books spaces would sometimes be left on the first page for miniatures to be supplied by hand, and Caxton left such a blank as late as 1483 in his edition of Gower's *Confessio Amantis*. But in the next year, in his *Golden Legend*, he has a woodcut engraving

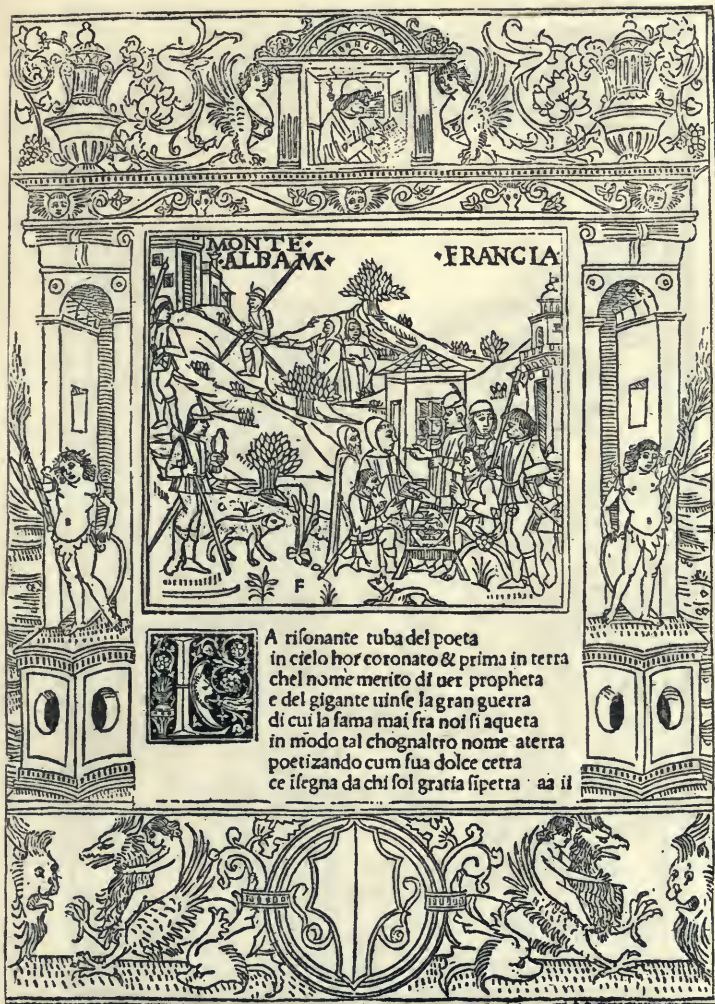
of saints in glory which occupies three-fourths of the first page, the remaining fourth being occupied by nine lines of text in double columns. There was thus a really serious danger that a highly-ornamented first page of text should be accepted as the appropriate beginning of a book, even after printers had emancipated themselves from their thralldom to the scribes. But the advantages of the title-page were too obvious to be always overlooked, and the rival system soon disappeared, only leaving a pleasant trace of its existence in books planned like the *Trabisonda istoriata ne la quale si contiene nobilissime battaglie con la vita e morte di Rinaldo* (Venice, 1494), in which a plain paragraph-title is succeeded by a first page of text, where, as our reproduction shows, a most beautiful border and delightful designs only leave room for eight lines of print.

Let us look at one of our earliest English title-pages again :

¶ *The prouffitable boke for manes soule | And right comfortable to the body | and specyally in aduersitee & trybulacyon—which boke is called The Chastysing of goddes Chyldern.*

That is the letterpress, and it is printed nearly in the centre of an otherwise blank page, with the lines divided exactly as they are given here. Modern printers would be sorely puzzled if asked to set up such a title, and if bidden to do their best would probably break it up into about nine lines printed in five or six different types, and covering the whole of the page. At first, it is evident, their predecessors paid very little attention to the matter. "Caxton" printed these three lines just as he would have printed them at the head of one of his chapters, and there is no attempt whatever to make the page on which they are placed look either imposing or attractive.

But this carelessness did not long continue, and the history of the title-page for the sixty or seventy years which followed its invention is a pleasant record of successful attempts to embellish it in various ways. Of these the most obvious took the form of covering the whole or the greater part of the page with a woodcut, in some part of which was exhibited the title of the book in the shortest possible form. This was the favourite method in England, and as wood engraving in this country was in a somewhat primitive con-







Robert the deuyll.



dition, its results are rather curious and interesting than beautiful. One of the earliest of these woodcut title-pages, printed only five years after Caxton's death, is here reproduced in facsimile. The deprecating attitude of Pauper is perhaps the best thing in the cut, and we may hope that the rents in his clothing were not larger in life than they are here represented. Of the landscape it can only be said that it is highly conventionalized, and a small prize might safely be offered for a correct identification of the flowers growing on the hill-side. The colophon gives us all needful information as to the work to which it belongs. It runs:—

*Here endeth a compendyouse treatyse dyalogue of Dines
and Pauper. That is to saye | the ryche & the poore
fructuously treatynge upon the x commandementes |
fynysshed the iij daye of Decembre. The yere of our
lorde god M.cccc.lxxxxvi. Empryntyd by me Wynken
de worde at Westmonstre.*

Another book from Wynkyn de Worde's press, "emprynted" this time not at "Westmonstre" but "in fletestrete in the sygne of the sonne [sun]," is *the lyfe of the moost ferefullest | and vnmereyfulllest | and myscheuous Robert y^e deuyl which was afterwarde called the seruāt of our lorde Jhesu cryste*. The title-page has only the words *Robert the deuyl* written on a scroll, and underneath a portrait of the hero taken apparently after his conversion, for the face, as our illustration shows, is that of a bright and gallant soldier. In *The Castell of laboure*, the title-page, as we should expect, shows us people at work, but apparently under lock and key. Of another Wynkyn de Worde, the colophon tells us: "Here endeth a lamentable complaynt that y^e soule maketh of y^e wretched lyfe of the body," and in the title-page, beneath a scroll bearing the words *compleynt of the soule*, a woodcut exhibits a death-bed scene. On the right hand of the dying man at the foot of the bed are kneeling members of some religious order, and above them hangs a crucifix. On the left are snarling and wrangling devils. From out the man's mouth is ascending a little figure, the conventional representation of the soul, whose upward flight is being watched by angels at the bed's head on the right. A woodcut very similar to this is given on the title-page of *The deyinge creature*, another religious work printed by Wynkyn de Worde. Yet another, on *The*

miracles of our lady, has a representation of the Blessed Virgin in glory, while in *The fruyte of redempcyon* the subject chosen for the woodcut is the Crucifixion. The colophon to this last work joins to the usual information an episcopal recommendation not without a certain beauty of expression :—

Here endeth, it says, the treatyse called the fruyte of redempcyon | which deuoute treatyse I Rycharde unworthy bysshop of London haue studyously radde & ouerseen and the same approue, as moche as in me is, to be radde of the true seruantes of swete Jhesu | to theyr grete consolacyon and ghostly conforte | and to the merytes of the deuoute fader compounder of the same. Emprynted by wynkyn de Worde | the yere of our lorde god M.ccccc. and xiiii.

All the works of which we have been talking are communicative in their colophons, but laconic on their title-pages. But the following curious title occurs on the title-page itself of the book to which it belongs :—

The book entituled the next way to heuen the whiche in true walkynge or goÿnge is but thre dayes journey and to go or walke euery daye but thre myles as wytnesseth Moyses who saith, Ibimus viam trium dierum in solitudinem &c. Exodi iii Ca.

Under this is a woodcut representing a priest hearing the confession of a penitent, while in the background another priest is apparently receiving a woman into religion.

Besides the books we have mentioned Wynkyn de Worde published nearly four hundred others, a large proportion of which have more or less ornamental title-pages. His scholastic works were often prefaced by woodcuts representing a master lecturing to his pupils, the master being usually provided with a stout birch rod. This is the case, for instance, in the 1513 edition of *Stans puer ad Mensam*, but in that of five years later the master is shown alone in his study, meditating over the day's work and its troubles. Such at least is the interpretation which the sympathetic bystander will place on the picture ; but its probability is unhappily lessened by the appearance of the cut in other works of a different character. For the dreary morality play of *Hickscorner*, one of the few dramatic works Wynkyn de Worde

published, there is a wonderful title-page showing labourers digging and building, beneath them in three separate cuts a merchant, a king, and an elephant and castle. The verso, or second page of the leaf, is much easier to understand, as it shows Hickscorner himself, and the five other characters of the play, Contemplation, Pity, Freewill, Imagination, and Perseverance. Woodcuts were put to such a variety of uses (very much like Mrs. Jarley's waxworks) that it does not surprise us much to find that Perseverance is a foot-soldier with sword and halberd; Freewill looks like a country gentleman out for a walk, stick in hand; Imagination is an impudent schoolboy; Pity might be a merchant or lawyer; while Contemplation is a most villainous-looking youth, armed with a faulchion, and running along with his head turned sideways. With like parsimony William Copland, a later printer to whom we are indebted for versions of many of the old romances, in the title-pages of two of his Robin Hood legends makes the same figure serve first for Little John, and then for Adam Bel. But he makes up for this by his gallant representations of Sir Eglamour and Sir Isumbras and other worthy knights, and the woodcut of the *Knight of the Swanne* drawn along in his boat by his faithful bird is worthy of Lohengrin.

If we now cross over the Channel, we shall find that the title-pages thought appropriate for the same classes of books were not very different from those of our English publishers. In *La vie de Robert le diable*, published by Jean Herouf, the knight is no longer quietly riding along attended by his squire, but is striking out valiantly in the thick of the fray. A pretty border, into which numerous birds are introduced, alone marks the superior taste of our French neighbours. The title-page of the romance of *Oliuier de Castille et Artus d'Algarbe*, *Nouvellement imprimé a Paris*, was enriched by its publisher, Jean Trepperel, with a diverting woodcut of the cavaliers landing from their ships. Michel le Noir was a great purveyor of such romances in the early years of the sixteenth century. It is to him we owe *L'Histoire et plaisante cronicque du noble et vaillant baudouyn, conte de flandres, lequel espousa le dyable*, of which the title-page represents a noble lady offering the Count a crown. Remembering the Count's unfortunate mistake in his marriage,

the crown appears to us likely to be a snare, but the lady is very dignified and serene, and we hope that there was no guile in her offer. It was Michel le Noir again who published in 1509 the tale of *Le preux chevalier Artus de Bretagne*, when the knight, mail-clad on mail-clad horse, is represented as riding across a meadow of fair flowers, flourishing his sword and followed by his dog. A third of Le Noir's publications, dealing with *Les faitz et prouesses du noble & vaillant chevalier Jourdain de blaues*, is the subject of one of our illustrations, and its title-page therefore needs no description. It shows Jourdain as of a much less amiable countenance than Robert the devil, and the beggar who is watching him ride by does not seem to stand much chance of an alms. According to the colophon the printing of the book was finished August 26, 1520.

The small initial L in our last woodcut leads us to consider another class of French title-pages of the same stage of development, *i.e.*, consisting, as a rule, only of the name of the book and an illustration, but which call for a few remarks on account of their singularity. They were apparently introduced, and certainly chiefly used, by Antoine Vérard, a Paris publisher at the end of the fifteenth and beginning of the sixteenth centuries, who is beloved by rich collectors for his practice of printing on vellum, and illustrating his works with gorgeous illuminations. These he produced, as a rule, by painting over woodcuts; but the woodcuts were sometimes heathen, whereas the illuminations were sacred; and the ingenious publisher did not hesitate at a pinch to turn a picture of Saturn devouring his children into a representation of a Holy Family. Vérard's device for ornamenting his title-pages was by giving the most wonderful development to the letter L, with which, as the initial of the French article, it was always easy to begin a title. Into this letter he twisted faces sometimes frowning, sometimes smiling, mostly grotesque, and the result, if not always artistic, is certainly humorous. In our first illustration he has outdone himself; for into the convolutions of the letter there is wound a whole drama, of which the title of the book in verse offers a fitting commentary and explanation. It was published by Vérard at Paris in 1492, but without his name. The same bizarre decoration was used



Es faitz et prouesses du no
 ble & vaillant cheualier Jourdain de blaues filz de Sis
 card de blaues Reyl en son viuant conquesta plusieurs Roiaumes
 sur les sarrasins. Et a este ce dit liure imprime Nouuellemēt a Paris.



Cum priuilegio.



Le liure de matheolus
 Qui uous monstre sans varier
 Les biens et aussy les vertus
 Qui Vieignent pour soy marier
 Et a tous saictz considerer
 Il dit que l'omne nest pas saige
 Sy se tourne remarier
 Quant prins a este au passaige



Le recueil des hystoires troycennes conte-
nant troys livres.

Q Au premier est contenu la genealogie de Saturne et de iupiter son filz/ avecques leurs faitz et gesies.

Au second est contenu des faitz et des prouesses du vaillant hercule/ comment il destruisit troyes deux fois dessous le roy laomedon/ et secourut.

Q Au tiers est contenu la reedification de ladicte troye faicte par le roy priant/ et generale destruction dicelle faicte par les grecs avecques plusieurs autres belles et plaisantes matieres.

a mer des
hystoires

will come to
mind



by Jacques Maillet, of Lyons, in 1494, for his *Le Recueil de hystoires troyennes*. Here in the curve at the foot of the L a monkey is seated playing a bagpipe, into one of the pipes of which another monkey, climbing down the stem of the letter, is poking a paw. At the top is yet a third serenely surveying the gambols of his fellows. Certainly for grotesque quaintness these initial "L's" can hardly be surpassed. Other letters are very rarely so treated. I can only call to mind the M in a Missal and B in a Breviary, both printed about this time at Rouen. Our last example, from V  rard's *Mer des Hystoires*, shows that the exaggeration of the initial could at times be used with imposing, and not only with grotesque effect.

It was natural for an Englishman in a chat about books to begin with Caxton and de Worde, and on our way from London Paris is a natural halting-place. But the home of beautiful printing at the time of which we are writing was Italy, and from Italy we have stayed away too long. For thirty or forty years onward from 1490 it is hardly too much to say that there is no such thing as a coarse or ugly Florentine or Venetian title-page, and there are many whose beauty has never been surpassed. Thus we have been looking at the woodcuts with which early English and French publishers adorned their title-pages, and our illustrations (with the exception of Wynkyn de Worde's *Robert the Devil*, which is much superior to his average woodcuts) have been taken from rather large and important books of good height and thickness. But if we put them into competition with the illustrations with which Florentine and Venetian publishers adorned quite cheap little books of some forty or fifty pages, we see all the difference between the work of the craftsman and of the artist. The grace and delicacy of these little Italian cuts are so great that it was no easy matter to choose between several rival claimants for the honour of selection. But the first of our illustrations—Damocles at his feast, contrasted with the blitheness of the little rabbits running about in the wood—cannot easily be surpassed for simple charm. As usual at this period, the colophon adds a little to the information given on the title-page. It runs: *Finito e il libro chiamato Lucidario, cioe dichiatore di molte belle e sottili domande & quistioni.*

Impresso in Firenze per Maestro Antonio Mischomini. Anno salutis Mccccl. xxxxi. A di xvii di luglio. The illustration has no apparent connection with anything in the book, which is a catechism of doctrinal theology, very popular in Latin, French, and Italian in the fifteenth century.

A title-page whose claims to reproduction run those of the *Lucidario* very hard belongs to a book published in 1512 by Alexandro de' Bindoni, on the *Guerino dicto Meschino*. The illustration here represents rival bands of cavalry in a vigorous charge. A little figure of a fallen soldier is especially good, and though the woodcut is much less finished than that of the *Lucidario*, it carries off the palm for dash and vigour. Three years later Nicolaus Gorgonzola, whose name now brings with it a peculiar fragrance, printed an *elegante e bella Historia de li nobilissimi Amanti Paris & Viena*. Here the claim on our attention lies not in the artistic merit (for the border round the picture is unusually weak), but in a certain naïve humour. Without being quite a caricature, Vienna with her lilies is a grotesque-looking maid, and Paris no unfit match for her. The God of Love descending from the skies is shooting the hero with a very large arrow, and a quaint-looking dog surveys the scene. A little chap-book published in 1539, about a labourer who tried to turn doctor (*uno uillano lauoratore nomato Grillo. El quale uolse diuentar medico*), has a less humorous but more artistic title-page, in which we see a ploughman with his team, a quarrel between master and man, and, through the window of a farmhouse, a sick woman awaiting the doctor. But the most striking instance of the combination of a really good illustration with a very inferior book may be found in a life of St. Margaret, printed about 1530, in *Venetia per Francesco di Tomaso di Salo & compagni in Frezzaria al segno della Fede*. This has on its title-page a most excellent little picture of the saint; yet its amazing title shows that clearly that it was intended for a superstitious and ignorant class of purchasers. It runs: *Legenda et oratione di Santa Margheritone vergine & martire historata; Laqual oratione legendola over ponendola adosso a una donna che non potesse parturire, subito parturira senza periculo*. Surely it was not for nothing that this work was printed *al segno della Fede*. We have not ventured to

L V C I D A R I O
Cioè dichiaratore di molte belle & singolari
quistioni



Pistole di Luca de Pulci al Magnifico
Lorenzo de Medici



La lettera dellisole che ha trouato nuouamente il Re di spagna.



Codexale Romanum nouiter impressum:
 cuꝝ qbusdā missis de nouo additis mul-
 tum deuotis: adiunctisqꝫ figuris
 pulcherrimis i capite missarū
 festiuitatum solenniū: vt
 patebit inspicienti.





Mssale Romanū: multis frigijs/ima-
ginibus/ac diuine scripture ⁊ sa-
croꝝ doctoꝝ auctoritatibus
ad festiuitatū cōgruen-
tiam decoratum:
nuprimeqꝫ
pꝛessuz



reproduce the title-page here, but offer instead a charming little picture of an author at his work from the Epistles of Pulci, and a representation of the discovery from one of the rarest of the Columbus tracts, which may have an especial interest just now in connection with the approaching Columbus centenary.

As far as the experience of the present writer has extended, Italian printers appear to have considered that illustrated title-pages were chiefly needed in works that appealed to a popular audience. In larger works, even when, as in the famous *Hyperotomachia Poliphili* (Venice, 1499), their text is profusely illustrated, the title-page is usually left without adornment, and attains beauty only by the graceful arrangement of the letterpress. The Venetian types, especially their small Roman capitals, were of singular elegance and delicacy, and by merely printing the title of a book in one beautiful type throughout and arranging the words in some graceful form, now in close lines of equal length, now trianglewise, tapering from a long line down to one of a single word, title-pages were produced which stand alone in their simplicity and grace. The great family of the Giunta, whose founder, Luca Antonio printed first at Florence and afterwards at Venice, being engaged chiefly in the production of liturgical works, made most use of Gothic types, with which they printed their title-pages in red ink. A specimen of their work is given from a Roman Missal printed in 1501, where the effect obtained by the arrangement of the letters is only assisted by the simplest of printer's marks. In this example it will be observed that by the aid of contractions, with one exception, every line is made to end with the end of a word. This is the great difficulty in arranging title-pages on this plan, and old printers had many advantages in surmounting it which we now lack. In the title-page which follows, that of the Giunta Missal of 1509, it will be observed how a fine woodcut, ingenious lettering, and a printer's device, have been combined into a whole of almost perfect beauty.

To leave Venice without a mention of Aldus Manutius and his descendants would be an impiety. When, seven years after he first set up his press, Aldus embarked in 1501 on his celebrated attempt to produce cheap and yet beautiful

editions of the Greek, Latin, and Italian classics, he was contented at first with the most laconic title-pages. For the ancient masterpieces the mere name of the author was deemed sufficient; the modern were treated at only slightly greater length, as in the 1501 edition of *Le cose volgari* | *di Messer* | *Francesco Petrarca*, and *Le Terze Rime* | *di Dante* of the succeeding year. But Aldus and his son were no less careful in the editing of their texts than in the printing of them, and hence there soon arose a necessity for longer title-pages, in which the work of the various commentators was duly mentioned. One such title-page, that of the *Horace* of 1519, forms our next illustration. Only two types are used, the larger for the name of the work, the smaller for details as to the labours of editors and commentators. The presence of the famous dolphin, like the small sign of the Giunta family in our last example, warns us that we are passing into the last stage of the development of the title-page, in which it was expected to tell not only the name of the work and its author, but also that of its publisher, with the place and date of imprint. Now, however, that we have come back to the subject of printers' devices we must betake ourselves once more to France, for it was there that the device was carried to the highest pitch of beauty and was especially used for the decoration of the title-page.

In the *Marques Typographiques* of the late M. Silvestre no less than thirteen hundred and ten devices are exhibited, belonging to some seven or eight hundred French printers, or printers in the French language. The reproductions are not very well executed and do but scant justice to the delicacy and grace of many of the designs. The book, however, is a very interesting one to turn over, despite a certain sameness which pervades all its apparent variety. The tree of knowledge is, of course, the most popular ingredient in these devices, and it appears in every degree of luxuriance between bewilderingly different supporters, such as angels, wild men, negroes, saints, unicorns, lions, leopards, bears and rabbits. A more interesting device than the famous tree is that of Jodocus Badius Ascensius, the printer-editor of Paris, who in 1507 adopted as his mark a representation of his own press at work. Other French publishers, later in the century, followed his example, and thus from the books of

Q. HORATII FLACCI POE-
MATA OMNIA.

Centimetrum Marij Seruij.

Annotationes Aldi Mancii Romani in Horatium.

*Ratio mensuum; quibus Ode eiusdem Poëta tenen-
tur eodem Aldo auctore.*

Nicolai Peroti libellus eiusdem arguenti.



Le Preux, Enguilibert (II.) de Marnef, and de Roigny, we can obtain a good idea of the workshops at which they were printed. Denis Toussaint took as his mark his saintly namesake, walking head in hand; in all the five devices of Michel and Philippe Lenoir gentlemen of colour plays a conspicuous part; while the names of Jean du Pré and Jean le Coq readily lent themselves to similar puns. The device of Guy (or Guyot) Marchant deserves mention for its musical ingenuity, though it is too well known to be worth reproducing here. In the lower part are represented two shoe-makers at work; above them the words "Fides Ficit" are converted by four notes of music into the motto "Sola fides sufficit."

The devices of our English printers, it must be confessed, are singularly dull and badly cut. That of Caxton consists of a woodcut border inclosing his initials, between which is an interlacement of lines which have been variously interpreted as signifying the year 1474, in which Caxton was busy with the printing of the *Recuyell of the Histories of Troy*, or as being merely an ornamental variation of a mark which he may have used in his trading days at Calais. Wynkyn de Worde, Caxton's pupil and successor, had at least seven devices, in all of which he kept the initials "W.C." as a pious memorial of his old master. The most noteworthy of his marks is one in which a centaur and a dog (both of them rather emaciated) serve as supporters to Caxton's device. His contemporary Pynson had six devices of greater artistic pretension as to their subject, but disfigured by the rude cutting. The marks of later English printers call for no especial notice.

In Holtrop's *Monumens Typographiques* there is given a woodcut representation of an old Antwerp house, whose two tenants, both printers, display huge signs, which appear to be quite six feet long. Caxton's house at Westminster had a "red pale" (*i.e.*, a shield with a broad red band down the centre) as its sign, which shows that the external and the printed devices were not always the same. The sun, on the other hand, which gave its name to Wynkyn de Worde's house in Fleet Street, is faithfully represented in nearly all his devices.

Caxton's printed device first appears in a Sarum missal, printed at his expense by W. Maynyal at Paris in 1487. He seems to have wished to emphasize his own connection

with the work, and with this intention had his device engraved, and placed it on the blank page at the end of the book. As we have already seen in reviewing the means adopted to give beauty to the colophon at the end, and not on the title-page, is the position in which in very early books the printer's device is usually found. It thus forms a handsome finish to the volume, and as many of these devices are of considerable size—some of them as much as five inches by three—they look none the worse when they are allowed to have a page all to themselves. But as the desire for ornamental title-pages increased, the printer's device is often found occupying the place of the woodcut illustrations at which we have just been looking. Two examples of this practice are here given, the first from a copy of *Le grant blason de faulses amours*, by Guillaume Alexis, printed at Lyons in 1497 by Pierre Mareschal and Barnabe Chaussard; the second containing the beautiful device of a Paris printer, Antoine Caillant. In our next illustration, the title-page of the 1499 edition of the commentary of Simplicius on Aristotle, printed for Nikolaos Blastos, it must be owned that the device, though of extreme beauty, is too prominent, and the same fault may be found in our last example, where with the assistance of an ornamental border, it occupies practically the whole of the title-page. This is a characteristic feature in nearly all the illustrated Books of Hours, which in the closing years of the fifteenth and beginning of the sixteenth century proceeded from the presses of Philippe Pigouchet, Simon Vostre, Jean du Pré, Thielman Kerver, the Hardouyns, and others, all of them Paris printers. The illustration here given is from a vellum-printed Book of Hours, published by Simon Vostre in 1507. It is reproduced by photography, not from the original, but from an exact copy most kindly made for the purpose by my friend Miss Channer, whose aid was rendered necessary by the extreme lightness of the woodcut as it appears on the worn vellum.

These French Books of Hours must be reckoned as brilliant anomalies in the history of the title-page. The general tendency of the time was towards the adoption of smaller printer's devices, like those of Aldus and Giunta, already given as illustrations of Italian title-pages. Along with

Le grāt
blasō
de faulses a-
mours.



Incipiunt meditationes beati bernardi
 primi abbatis clareuallensis.



ΣΙΜΠΛΙΚΙΟΥ ΜΕΓΑΛΟΥ ΔΙΔΑΣΚΑΛΟΥ
 ὙΠΟΜΝΗΜΑ Εἰς τὰς ΔΕΚΑΚΑΤΗ-
 ΓΟΡΙΑΣ ΤΟΥ ΑΡΙΣΤΟΤΕΛΟΥΣ ~





this tendency went the gradual transference from colophon to title-page of the place and date of imprint, and the name of the publisher by whom the book was issued. Towards the end of the fifteenth century the phrase *et imprimé à Paris nouvellement*, or its equivalent, frequently appears as an integral part of the title. This is the case for instance in Vérard's 1493 edition of the romance, *Des deux amans*, and we had another instance of it in the Michel le Noir illustration which faces page 22. But, as books multiplied, their publishers became anxious that intending purchasers should know where they might be obtained, and from about 1520 onward we find that the foot of the title-page is usually reserved for information of this description. In the case of French books this is often very elaborately and precisely given. Thus of *Les œuvres du feu maistre Alain Chartier*, their publisher tells us *on les vend à Paris en la grant salle du Palais au premier Pillier en la boutique de Galliot du pre, Libraire iuré de Luniuersité*; and of the *Miroir de treschrestienne princesse Marguerite de France* we learn that it was *Imprimé à Paris par Antoine Angereau, demourant en la rue S. Jacques, à l'imaige Saint Jacques pres les Jacobins*, 1533. We have plenty of parallels to this particularity in English books, especially those of our Elizabethan printers. The addresses of Dekker's publishers alone would fill a small directory. "James Becket at the Inner Temple Gate in Fleet Street"; "Richard Collins at his shop under St. Martin's Church near Ludgate"; "Edward Marchant at his shop against the Crosse in Paules Church-yard"; "Thomas Archer at his shop in the Pope's-head-Pallace near the Royall Exchange"; "Valentine Sims dwelling at the foote of Adling Hill, neere Barnard's Castle at the signe of the White Swanne"—these are but a few of them, for the shifty poet seems to have had a new publisher for each of his innumerable tracts. The French prototypes of these worthies have been recently the subject of a charming essay by Mr. Andrew Lang, reprinted, with numerous illustrations, in his *Books and Bookmen*. There is therefore the less need to speak of them at length here. We may notice, however, in passing, a curious peculiarity occasionally found in French title-pages of this date, the habit, namely, of mixing red and black ink, sometimes in alternate lines, sometimes at every

third or fourth word, throughout the title. The artistic result hardly invites imitation, and in large books is sometimes even offensive, but on a smaller scale is quaint and pleasing enough. We have also to note that from 1530 onwards printers' marks in French books are of a much smaller size, and fall into their place in the lower half of the title-page with great decorative effect. If we follow the gradual completion of the title-page in Aldine editions we shall find about 1520 the date begins to make its appearance in Roman numerals at the foot of the dolphin, and for long this addition sufficed. But as the famous dolphin itself was pirated by unscrupulous rivals, about twenty years later the words *Paulus Manutius Aldi Filius* at last, to our modern notions, complete the page. It would have been best perhaps to take this as our model title-page—certainly its simple beauties have never been surpassed; but we have already had an Aldine illustration, which only needs date and publisher's name to complete it. This of Robert Estienne's is not perfect in its details, for it has the bad fault of printing the two halves of a word in different types; but in its general effect it perhaps carries off the palm from Aldus himself, and is not unworthy of its printer's high reputation.

Here, then, in the second quarter of the sixteenth century, we find title-pages fully complete, giving all the information we can need, and at the same time attaining a high standard of beauty. They are less quaint, and therefore less interesting, than their imperfect predecessors; but we feel that they are more serviceable, and on the whole in better taste. Such then were the long results of time, but alack! nothing could be more ephemeral. From 1550 onwards we find beauty in nooks and corners. Here and there, over some special book, an artist will have laboured and not in vain; but save for such stray miracles, as decade succeeds decade good work becomes rarer and rarer, and at last we learn to look only for carelessness, ill-taste and caricature, and of these are seldom disappointed.

The expedient by which the second half of the sixteenth century attempted to save its credit, especially in England, was the woodcut border. Borders, of course, had been fairly common from the very beginning of the century. The French Books of Hours have them on every page, and in many cases

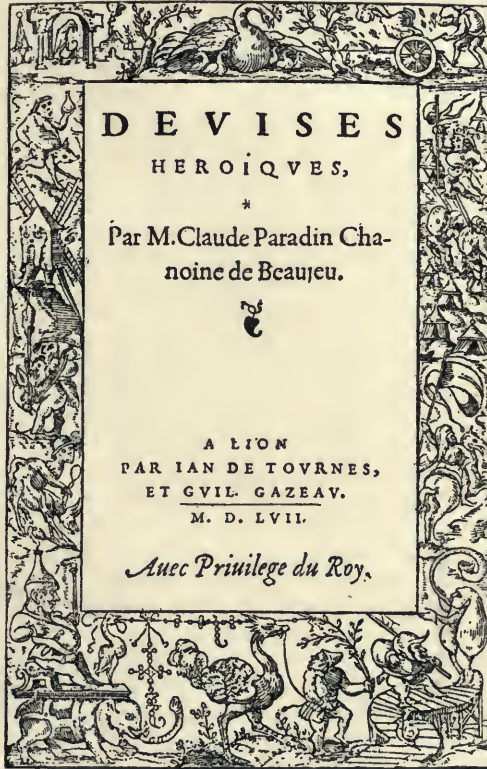
TRANSLATION DE L'EPI-
stre du Roy Treschrestien Francois premier de ce
nom, a nostre saint Pere Paul troiesme, par la-
quelle est respondu aux calomnies contenues en
deux lettres envoyees au dict saint Pere, par
Charles cinqiesme Empereur, l'une du X X V.
iour d'Aoust, l'autre du X V I I. Octobre, M. D.
X L I I.



A P A R I S.
Es l'imprimerie de Robert Estienne, imprimeur
du Roy.

M. D. X L I I I.

A V E C P R I V I L E G E D U R O Y.

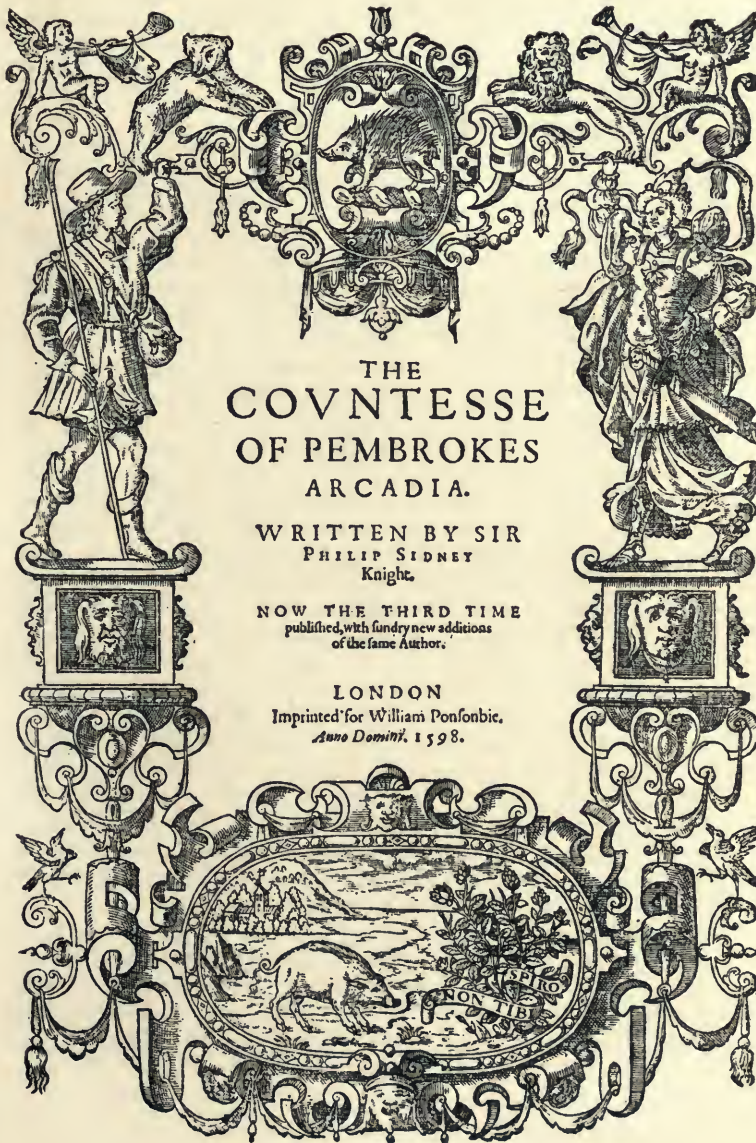


they surround the printer's device and short title on the title-page. Our illustration from a book of emblems, or *Devises héroïques*, published by Jean de Tournes and Guillaume Gazeau at Lyons in 1557, will probably be received with favour on account of its quaint and delicate beauty. It can hardly, however, be called quite representative, and is thus an exception to the rule which has governed the choice of the other title-pages selected for reproduction. But the humour of these little grotesques is irresistible, and if there are not many others like them, we can only regret it and be thankful for the example we have.

It is needless to say that our English woodcut borders never approached the delicacy of the *Devises héroïques*. Towards the middle of the sixteenth century in several of the folio chronicles, in the Bible of 1540, and in other large works, the greater part of the title-page was occupied by one or more wood-engraving, so arranged as to leave in their midst a square of a few inches for the name of the book and its publisher. In the *Great Bible* of 1540, which went through several editions, the title-page is almost entirely occupied in the glorification of Henry VIII., who in the upper half is represented seated in a chair of state, while lower down his faithful subjects are tumultuously vociferating *Vivat Rex*. In Hall's *Chronicles* the woodcut takes the form of a craftily arranged genealogical tree, showing Henry's descent from John of Lancaster and Edmund of York. In Stow (1580) the same idea is somewhat less artistically carried out in a tree which traces Elizabeth's relation to Edward III. These elaborate illustrations, which could only be used for the work for which they were especially designed, did not remain long in fashion. In their place we have more genuine borders which, in the case of small books generally, took the form of arabesques put together in numerous small blocks, so that the border could be made of any desired size. A very rich example of such a border is shown in the 1596 edition of Lambarde's *Perambulation of Kent*, though the needless mixture of types in the title itself somewhat detracts from its effect. More common than these arabesques, especially for larger books, was a class of borders consisting of what may be called architectural designs, and mostly introducing sculptured figures. These, like the

arabesques, having no particular reference to anything, could be shifted from book to book at pleasure, and even appear to have been often lent by one printer to another. The Prayer-books and Books of Homilies of the sixteenth century afford many illustrations of the severer style of architectural border. Our example, taken from the title-page of the first edition of Sir Philip Sidney's works (nominally the third edition of his *Arcadia*), is a very favourable specimen of a more imaginative class. The details of its ornamentation have a special reference to its author and its contents, and show that it was cut especially for this work, and as a matter of fact it is first found in the second edition of the *Arcadia* published by Ponsonby in 1593. Yet neither the bush of rosemary (the emblem of secrecy), nor the motto *Spiro non tibi* intended to keep afar the porcine breed, nor Shepherd, nor Amazon, availed to prevent the thrifty publisher from using this same border in 1595 for an English translation of Macchiavelli. In a like spirit some forty years earlier Ed. Whitchurch sold the border with which he had surrounded the title-page of the First Prayer Book of Edward VI. (1549), and five years later we find it reappear to adorn a commentary on Aristotle published at Mexico. The Whitchurch border, however, was so commonplace that its fate excites little interest, while that of the *Arcadia*, which Ponsonby treated so disrespectfully, is one of the few pieces of English work at this date which command our admiration. In passing from it we take our leave of the last presentable title-page. The Elzevirs were still to print many books to be beloved of collectors; Chauveau was still, by his drawings of Mascarille and the Sganarelles, to give to the 1666 edition of Molière's works, in the opinion of Mr. Lang, "the most interesting of all French title-pages," though strictly speaking, these are not title-pages at all, but half-titles, the title-pages themselves being commonplace enough. But for us, who have to follow the general stream, there is nothing (I repeat my own melancholy words) but caricature, carelessness, and ill-taste.

The causes or symptoms of this decadence may be reduced under three heads: (1) the disuse or decreased importance of the publisher's device, owing to the presence on the title-page of the imprint, previously only given in the colophon;



(2) the desire to state too much; (3) the desire to emphasize certain words in the title, which gradually degenerated into an inane ambition on the part of the printer to show off the multiplicity of his types. The first of these causes explains itself, on the second and third it is necessary to say a few words. The earliest titles, as we have seen, were as a rule quite short, and readers were left to discover the names sometimes of authors, and almost invariably of editors and translators, from prefatory or commendatory epistles. But, as editions multiplied, such information as this had necessarily to be placed on the forefront of the book, and soon we have elaborate explanations of how commentator B has improved upon the labours of commentator A, and how everything has been "diligentissime castigatum," and is now "multo quam antea accuratius." The habit of "book-building" also soon came into existence, and the problem had to be faced of duly informing purchasers of the contents of a volume made up of several parts, each by a different author. Two Aldine title-pages may serve as examples of how the elder printers met this difficulty of long titles. "In hoc libro hæc continentur," runs the headline of a title-page of 1495, and then follow in eight successive paragraphs, "Constantini Lascaris Erotemata cū interpretatione latina," and a list of seven other works. Again, in a Horace of 1519 the title *Q. Horatii Flacci Poemata Omnia*, in large type, is followed by a long list of editors, index-makers, and the like, printed in small italics arranged triangularly. In both cases the title-page keeps its antique massive appearance, while full information is given with all requisite clearness. Such simplicity was not to the taste of the later printers, and the titles of similarly composed books are soon spread over the whole page, with a painful repetition of every possible synonym for the phrase "To which is added." To further assist the reader in detecting the merits of the book offered for sale, the important words in the title were now brought into prominence by the use of different types, or by the interchange of red and black ink. These alterations made woful havoc with the beauties which had characterized the old title-pages, but at least they were prompted by a reasonable aim, and were therefore to be excused, if regretted. But with the continued decadence of the art of printing, all

method was lost in the madness which seized on those responsible for sixteenth and seventeenth century title-pages.

The old printers, it will be remembered, took a pleasure in arranging the letterpress of their titles in artistic shapes, favouring especially that which, beginning with a full line, tapers gradually down to one of only a single word. Nothing is prettier than this arrangement when well carried out; but it is absolutely essential for its success that the mixture of types should be as small as possible. Best of all is the presence of only a single type; next to this the mixture of a large and a small type of similar characters. But our English printers (and the charge applies also to their foreign brethren, though in a less degree) thought they could improve on their predecessors by printing the first line in very large capitals, the second in slightly smaller ones, the third in smaller still, continuing in this way through five, six, and even seven lines, until their types and their letterpress were alike exhausted. Such an arrangement is of itself merely ugly; it becomes also ludicrous when the importance of the words of the title is in an inverse proportion to the prominence assigned to them. This is the case in *The | Workes of that | Famous and Wor | thy Minister of Christ | in the Universitie of Cambridge, | Mr. William Perkins*. The initial article is in small capitals; the three words that follow in letters two-thirds of an inch high; from these we gradually descend to the name of the author, which is actually not dignified by capitals at all. The printer then takes a fresh breath and proceeds: *The first Volume. | Newly corrected according to his owne copies. | With distinct chapters and contents of | every booke, and two Tables of the whole: one of the matter and | questions, the other of choice places of Scripture*. To this announcement succeeds two long texts in italics, then an oval woodcut, then the date and publisher's name and address. Such are the details of this title-page, and in this case the reader is begged to supply the general effect from his own imagination. But a monograph is nothing if it is not thorough. If the history of the title-page is to be illustrated at all, there must be no craven stopping short somewhere in the middle of the sixteenth century. The decadence of the title-page has to be described as well as its earlier glories, and it has also to be illustrated. Hence

CERTAINE
 Miscellany Works
 OF
 THE RIGHT
 HONOURABLE,
 FRANCIS Lo. Verulam,
Viscount S. ALBAN.

PUBLISHED
 By *WILLIAM RAWLEY*,
 Doctor of Divinity, one of his
 Majesties Chaplaines.



LONDON,
 Printed by *I. Hauiland* for *Humphrey Robinson*,
 dwelling at the signe of the three Pigeons
 in *Pauls Church-yard.* 1629.

LA SVITE
DV
MENTEVR.
COMEDIE.



Imprimé à Rouen, & se vend

A PARIS.

Chez	<p>ANTOINE DE SOMMAVILLE, en la Gallerie des Merciers, à l'Escu de France. ET AUGVSTIN COVRBE', en la mesme Gallerie, à la Palme.</p>	Au Palais.
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M. D. C. XLV.
AVEC PRIVILEGE DV ROY.

the accompanying facsimile of a title-page which, in respect to its size (4to), lends itself more easily to reproduction in these pages than the folio of the famous and worthy Perkins, and has also a certain wayward charm of its own in the utter inscrutability of its plan of arrangement. "A gentleman," as we all know, "never sneers," and I cannot believe that any decent title-page would so demean itself; else we might see in the prominence assigned to the words "Right Honourable," a covert allusion to Bacon's conviction for bribery a few years before. But I think that we shall probably be more right in picturing to ourselves a printer innocently rejoicing in the multiplicity and the largeness of his types, the full magnificence of which appeared to him to demand a preface as well as an epilogue of smaller print.

With "Perkins," the "Right Honourable," and their fellows, English title-pages reached their lowest depths; but they anticipated the words of a poet of the other end of the century, and bethinking them that "He that is down need fear no fall," preferred to stay where they were for a very considerable period. From the point of view of ugliness this plan of arrangement was perfect and insurpassable. As we near 1700, the determined effort which must have been necessary to maintain such a standard slightly relaxes; but a new terror was added to existence by the use of red ink. For red ink, like bright sunlight, is a great betrayer of ugliness as well as of beauty, and the brilliant colour which delights us in the title-pages of Giunta or Galliot du Pré only aggravates the repulsive outlines of such types as have been shown in our last illustration.

Meanwhile, what were our artistic neighbours doing? I am bound (and a certain unworthy form of patriotism sweetens the obligation) to reply: "No better." Here is the title-page of the first edition (1645) of a play of Corneille's, and it is absolutely and entirely representative of scores and hundreds of others. Perhaps a basket of flowers is a little more common than any of the varieties of the quite indescribable device here presented; but as one turns over the pages of that delightful book of M. Le Petit, *Les éditions originales des classiques français*, one or other of these two "ornaments" appear on nearly every title-page of the Augustan Age of French literature. Occasionally in a play

a vignette of one of the scenes is mercifully substituted, as in *Le Légataire Universel* (1708), and the picture of the starving poet in *La Métromanie* (1735). We learn also to welcome the books published by Sebastien-Mabre-Cramoisy (1670-1690), with their cranes midway in air, and even the funeral orations of Bossuet in virtue of exhibiting the arms of the illustrious deceased*form so many oases in this wilderness of flower baskets. Here is a transcription of a French title-page to serve as a pendant to our English "Perkins." It announces the Works of Boileau, and after the following fashion: *Œuvres | Diverses | du S^r Boileau Despreaux: | avec | le Traité | du Sublime | ou | du Merveilleux | dans le Discours | traduit du grec de Longin. | Nouvelle édition, revue & augmentée. | [Flower-basket,] A Paris | chez Denys Thierry, rue Saint Jacques, devant | les Mathurins, à la ville de Paris [mdcc.] Avec privilege du Roy.* In this case the division into lines sufficiently indicates the comparative size of the different words (except that "Œuvres" is in larger type than, and overlaps "Diverses"), and there is no need for a detailed examination. This book was published both in 4to and 8vo. The arrangement of its title is the same in each case, but of course its defects are more visible on the larger scale. Shades of Vêrard, Simon Vostre, and the Éstiennes, to what a depth had your descendants fallen! During this unhappy century whatever care or artistic skill was spent upon books went to enrich the meretricious charms of those engraved title-pages which the self-respecting bibliographer in most cases refuses to recognize as title-pages at all. For on the heels of these pretty impostors there nearly always follows a staid and unattractive printed title-page, which too often has to correct their lying dates, and reduces them to the level of mere frontispieces with no special claim on our attention, charming though they often are.

In the title-page properly so called during the eighteenth century there was a gradual improvement both in France and England. Folios and quartos became rarer, and in small octavos, or the "dear and dumpy twelves," there is not the same field for any vainglorious display of typography. The flower baskets or their equivalents remain common, but reasonable words are chosen for emphasis, and the worst that can be said against these title-pages is that they are insig-

THE
V I C A R
OF
WAKEFIELD:
A T A L E:

Supposed to be written by HIMSELF.

Sperate miseri, cavete felices.

V O L. I.

SALISBURY:
Printed by B. COLLINS,
For F. NEWBERRY, in Pater-Noster-Row, London.
MDCCLXVI.

nificant, and that they straggle. Our example is from the first edition of the *Vicar of Wakefield*, perhaps the most famous book of its age, and from the point of view of this article thoroughly representative. The division of the page into sections by means of horizontal lines is the most characteristic feature of the eighteenth century title-page, and one of which the "Fourpenny-Box" at almost any second-hand bookseller's will afford additional examples.

It is a little over one hundred and twenty years since Goldsmith's great novel was issued to the world, and save for the division of the title-page by lines, and some difference in the paper, the book wears a very modern look. There is nothing more to be chronicled till we reach our own day; and in the matter of title-pages, I think our own day need not fear comparisons with any but the best of its predecessors. The merits of the old title-pages may be summarized as consisting in:—(1) the quaintness and beauty of their printers' emblems; (2) the restriction of the number of types to a minimum, which usually allowed only one and seldom more than two; (3) the massive arrangement of these types either in rectangles, a method of disposition now slowly coming into use, or in triangles, as in our Giunta illustrations; (4) the skilful use of red ink. When our modern practice is viewed in the light of the standard thus indicated, we find cause for mingled pride and shame. At our worst we are very bad; we occasionally place examples of seventeen different types on one long-suffering page, from top to foot of which we allow a succession of ill-arranged lines to straggle meaninglessly, without beauty and without relief. But we are never quite as bad as our "worthy Mr. Perkins" and "Right Honourable" examples, and given the amount of information with which authors and editors insist on overloading their title-pages, given also the prominence which they insist shall be assigned to their own very respectable names, and the printer is as often to be congratulated for doing no worse as to be blamed for doing no better. We proceed, I think wrongly, on the notion that it is unreasonable to ask a book-buyer to *read* a title-page. It must be so presented that the whole of it may catch his eye, each detail with the right degree of emphasis, at a single glance. Hence these strange varieties of type, and the gaps left between

line and line, so that each may stand out prominently on the page and carry its due effect. The theory undoubtedly has a truth underlying it, and any one who has ever tried to arrange a title-page so as to satisfy at once an imaginary Estienne or Aldus, and also his own excellent friend the author, will not be slow to own that the truth has to be reckoned with. But there can never be any need to employ more than two kinds of type on a title-page, and the paragraph system, as opposed to that of straggling single lines, has, at least for the present, the charm of novelty, and, high and holy thought, may serve as an advertisement.

As the worst title-pages of to-day do not quite attain to the depths of the most degraded of their predecessors, so our best in many ways fall short of the best of elder days. The charm of the old title-pages often, if not mostly, lies in their quaintness, and quaintness is not a modern virtue. But we are no longer unmindful of beauty, and there is a distinct effort on the part of publishers to make the title-pages of a certain class of reprints and of volumes of verse as attractive as possible. As yet the desire for beauty is strictly limited to books of this description, but it has already worked a great reformation. Almost every publisher of any note has now his own device. Pickering, "*Aldi discipulus Anglus*," as far as my knowledge goes, led the way in this restoration of a good old custom, and now Messrs. Longmans' ships, and Mr. Kegan Paul's trees of the knowledge of good and evil, Mr. Elliot Stock's owl, Mr. Stott's peacock, and various less attractive devices, help to lend an interest to the title-pages for which such playthings are not considered inappropriate. Where they are in themselves pretty or beautiful the gain is considerable, but in any case they help to prevent the letterpress straggling over the whole of the page, and are therefore always to be welcomed.

Another method of ornament, which has never quite died out, but whose renewed popularity is of recent growth, is the use of red ink. This plays a prominent part in all the title-pages of Messrs. Kegan Paul and Trench's "*Parchment*" and "*Elzevir*" series, title-pages which for simplicity and grace are quite the very best of modern times. It is noteworthy, however, that red ink is still as a rule only employed for a single line, and this often between two lines of black.

Yet a much finer effect can be obtained by using it for the whole of the actual title of the book, as distinct from any information about editors or annotators, for whom sables may be considered a sufficient covering. French publishers, it should be added, now occasionally use blue ink in their daintiest books, and the effect is very pleasing. As far as I am aware only one English firm, and this in the case of only a single volume, has had the temerity to follow this example.



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